EMERSON COLLEGE OF ORATORY

CHICKERING HALL
HUNTINGTON AVENUE
BOSTON

1910

"FOR OF THE SOUL THE BODY FORM DOTH TAKE,
FOR SOUL IS FORM AND DOTH THE BODY MAKE."

—Edmund Spenser.

ANNUAL CATALOGUE OF THE EMERSON COLLEGE AND THE BOSTON SCHOOL OF ORATORY

BOSTON

1910

PRINTED FOR THE COLLEGE BY
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Faculty of Instruction

1909—10

WILLIAM J. ROLFE, A. M. Litt. D., President Emeritus
Shakespeare; Classical Mythology; Poetry.

HENRY LAWRENCE SOUTHWICK, President
Oratoric and Dramatic Delivery; English Literature;
Extemporaneous Speaking; Debate; Interpretation of Shakespeare.

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Rhetoric; English Language and Literature.

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Professor of English at Boston University.
Poetics; English and American Literature.

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Formerly Professor of English Literature at Syracuse University.
English Literature; Psychology.

WALTER BRADLEY TRIPP
Formerly Professor of Oratory at Boston College.
Dramatic Interpretation; History of Drama; Impersonation; Analysis.

CHARLES WINSLOW KIDDER

Formerly Master of Oratory at William Penn Charter School.

Vocal Physiology; Hygiene of the Voice; Acoustics.

SILAS A. ALDEN, M. D.

Applied Anatomy; Hygiene; Physical Training.

WILLIAM HOWLAND KENNEY

Technique of the Voice.

CLAYTON D. GILBERT

Dramatic Training; Pantomime; Platform Art.

JESSIE ELDRIDGE SOUTHWICK

Voice Culture; Goethe's "Faust;" Shakespeare.

LILIA ESTELLE SMITH

History of Education; Pedagogy; School Management.

FOSS LAMPRELL WHITNEY

Personal Criticism; Evolution of Expression.

MAUD GATCHELL HICKS

Dramatic Literature and Interpretation.

AGNES KNOX BLACK

Literary Interpretation; Analysis; Reading as a Fine Art.

GERTRUDE McQUESTEN

Technique of the Voice; Articulation.

ELVIE BURNETT WILLARD

Lyceum and Concert Reading; Instructor in Repertoire.

PRISCILLA C. PUFFER

Gesture; Elocution.

HARRIET C. SLEIGHT

Anatomy; Physiology; Hygiene.

GRACE M. GILMAN

Principal of Educational Department at the Posse Gymnasium.

The Special Kinesiology of Educational Gymnastics.

JOSEPHINE A. McLAUTHLIN

Instructor at the Posse Gymnasium.

Practical Gymnastic.

ROBERT HOWES BURNHAM

Dramatic Training; Make Up.

MIRIAM THAYER

Gymnastics; Fencing; Aesthetic Dancing.

Lecturers

LEON H. VINCENT

William Makepeace Thackeray; George Eliot; Franklin as a Man of Letters; Nathaniel Hawthorne; Lowell as Critic and Letterwriter; American Humor.

EARL BARNES

(Studies in Practical Psychology); From Amoeba to Man; Our Lower Nerve Centers; Suggestion and Hypnotism; Mind and Medicine; Mob Mind.

FREDERICK J. STANLEY

The Young Men and Women of Japan; The Crisis in the Orient.

WILLIAM J. ROLFE

Othello; Cymbeline; Wit and Humor in Shakespeare; Shakespearian Studies; Willliam Wordsworth; Thomas Hood.

A. FOXTON FERGUSON

Folk-song and Folk-lore in Shakespeare; Folk-song and Folk-lore of Christmas. Folk-song and Folk-lore of the Land.

DONALD B. McMILLAN

With Peary at the Pole.

ELLEN PAINE HULING

Labrador through a Woman's Eyes.

Design of the College

THE Emerson College of Oratory, established in 1880, is the largest institution of its kind in the world. It is primarily a school for personal culture. It seeks to awaken in the student of expression, whether he aims to be a creative thinker or an interpreter, a realization of his own potentialities, and to give such direction to his training that he may attain them. While conserving the best traditions of the past, the college stands for thorough investigation, the most advanced educational methods, and the highest professional standards and ideals.

The work that Emerson College has done and is doing is unique. While it is called a College of Oratory, and while it emphasizes the teaching of the spoken word by careful scientific training in public speaking, it is also a school of *belles-lettres,* a school of physical training, and a school of pedagogy. It trains speakers and platform artists; it sends forth annually a large number of teachers to colleges and to normal and secondary schools in all parts of the United States and Canada.

The personal and literary culture afforded by the curriculum are of highest value, not only to those who have a professional end in view, but to men and women who do not intend to make oratory a specialty. It is self-evident that a strong personality, a cultured and noble manhood, is infinitely superior to any tricks of voice or gesture. When a man loves the truth and lives it, and can present it effectively to others, he has received the best possible preparation for the work of life as well as for the work of oratory. "The greatest thing in oratory is the orator."

The Curriculum

THE regular work of the college leading to graduation extends over a course of three years and demands of each student a minimum of at least two thousand hours of class work.

The distribution of studies by years is as follows:—

	First Year	Hours per week
	Opening Exercises	5
I 6	Analysis	1
II 2	Articulation	1
II 3	Vocal Technique	1
II 4	Acoustics	1
II 6	Expressive Voice	1
III 2	Evol. of Expression	7
III 3	Poetic Interpret.	1
III 5	Recitals	1
IV 1	Platform Deport.	1
V 1	Anatomy	1
V 5	Physical Culture	2
V 11	Elementary Gesture	1
VI 1	Outline Hist. Lit.	1
VI 2	What is Liter'ture?	1
VI 13	Rhetoric	2

	Second Year	Hours per week
	Opening Exercises	5
I 1	History of Oratory	1
I 4	Fornesic Oratory	1
I 6	Literary Analysis	1
II 2	Vocal Technique	1
II 5	Vocal Physiology	1
II 6	Expressive Voice	1
III 3	Prose Forms	2
	Poetic Interpret.	2
III 5	Recitals	1
IV 2	Pantomime	1
IV 3	"Hamlet"	2
IV 3	"Mer. of Venice"	1
IV 3	"Taming of the Shrew"	1
V 2	Physiology	1
V 5	Phys. Cul. (Drill)	1
V 6	Phys. Cul. (Normal)	1
V 12	Gesture	1
VI 4	18th Cen. Litera're	1
VI 12	Versification. Development of The English Novel	1
VI 14	Rhetoric	2
VII 5	Personal Develop.	1

	Third Year	Hours per week
	Opening Exercises	3
I 2	Bible & Hymn Read.	1
I 3	Extemp. Speaking	1
I 4	Forensic Oratory	1
I 5	Debate	2
II 3	Vocal Technique	1
II 6	Expressive Voice	1
III 3	Prose Forms	1
	Poetic Interpret.	1
III 5	Recitals	1
IV 4	"Romeo & Juliet"	2
IV 3	"Hamlet"	1
IV 4	"The Tempest"	2
IV 7	Dramatic Art	1
V 7	Theory of Swedish Gymnastics	1
V 8	Swedish Gymnast.	2
V 12	Gesture	1
VI 5	Literary Criticism	1
VI 8	Study of Kipling	1
VI 9	Study of Dickens	1
VII 2	School Management	1
VII 3	Normal Class	2
VII 4	Psychology	1
VII 6	Personal Develop.	1

The Roman numerals refer to the seven different groups of studies in the three years' course; the Arabic figures to the different courses given under each group. A more detailed statement will be found in the following pages.

Courses in heavy type required. But one hour weekly allowed to be dropped from any of the above groups in First and Second Years.

Senior schedules must be approved by a member of the faculty committee.

Post Graduate Department

GRADUATES of the Emerson College of Oratory are offered a complete course of twenty periods per week of new and advanced work, and elective review work at their option.

Students who have received the diploma of graduation from the three years' course may enter the Post Graduate Department, and, upon completion of its courses, and upon the test of final examination, will receive the Professional and Teachers' Diploma.

Candidates for this diploma will be required to take twenty periods per week of new work and will be expected to devote two hours per week to private instruction to members of the Freshmen Class.

A course of twenty-five private and individual lessons is given to each candidate for the Professional and Teachers' Diploma.

TABULATED VIEW OF GROUPS AND COURSES OF ADVANCED WORK FOR THE POST GRADUATE DIPLOMA*

Group	Course	Subject	No. of Periods
		Opening Exercises	3
I.	1	History of Oratory	1
II.	3	Voice Technique	1
II.	6	Expressive Voice	1
III.	4	Critical Analysis	1
III.	5	Recitals	1
IV.	5	"Twelfth Night"	1
IV.	5	"Othello"	1
IV.	6	Old English Comedy	1
IV.	8	Dramatic Training	2
IV.	9	Impersonation	1
IV.	10	Platform Art	1
IV.	11	Private Lesson	1
V.	8	Educational Gymnastics	2
V.	9	Fencing	1
V.	12	Gesture	1
VI.	3	History of the Drama	1
VI.	6	Goethe's "Faust"	1
VI.	7	Development of Lyric Poetry from 1500 to 1800	1
VI.	10	Browning and Tennyson	1
VII.	1	History of Education	1
VII.	5	Personal Development	1

*From these courses each applicant for the Professional and Teachers' Diploma will elect twenty periods of work each week. None of these courses will be given unless elected by four or more students.

Courses of Instruction

THE methods of instruction of Emerson College differ fundamentally from those usually employed in teaching oratory. While many methods work for simulation of power, this method develops real power by cultivating those qualities of mind and heart which lie behind all expression, and which spontaneously create its requisite artistic forms.

There are seven general groups of studies, including about sixty courses, which may be designated as follows:—

I. ORATORY
Public Speaking; Argumentation; Debate.

II. VOICE TRAINING
Voice Technique; Tone Expression; Vocal Physiology; Acoustics.

III. LITERARY INTERPRETATION
Evolution of Expression; Poetic Interpretation; Critical Analysis.

IV. DRAMATIC AND PLATFORM ART
Shakespeare; The Poetic Drama; Practical Dramatic Training.

V. PHYSICAL TRAINING
Anatomy; Physiology; Gymnastics; Expressive Physical Culture; Gesture.

VI. LANGUAGE AND LITERATURE
English Literature, Rhetoric and Composition.

VII. PEDAGOGY
Normal Training; Psychology; Logic; Philosophy.

The distribution of studies in the order of years will be seen in the following pages. A course of twenty-five individual and private lessons is included in the regular work of the Freshman and Graduate classes.

I. Oratory

PRESIDENT SOUTHWICK, MR. TRIPP, MR. KIDDER

1. History of Oratory. Lectures upon the lives and times of the great orators; critical study of famous orations; sources of the essentials of public speaking; methods of leading orators; study of examples from Demosthenes, Cicero, Burke, Pitt, Grattan, Henry, Webster, Lincoln, Phillips.

2. Pulpit Oratory: Bible and Hymn Reading.

3. Extemporaneous Speaking. Discussions upon current events and topics from history, biography, and literature; arrangement and analysis; the use of anecdote; post-prandial speaking; the delivery of original orations. Forensic delivery.

4. Forensic Oratory. Principles of Forensic delivery; application to the preparation of school orations and declamations. Practical drill in assigned material.

5. Debate and Principles of Argumentation.*

6. Psychologic and Pedagogic Principles in the analysis of Oratory, Literature, Music, and other forms of Art, and their practical application in literary interpretation. The study of the central idea in its obvious intent; the analysis of this idea, or the study of the parts; the relation or service of each part to the whole; the relation of these parts to each other as shown in the ultimate purpose.

Of the above courses, No, 1 will be given once a week during the second and fourth years; No. 2 is given once a week during the third year; No. 3 is given once a week during the third year; No. 4 is given once a week during the second and third years; No. 5 is given twice a week during the third year; No. 6 is given once a week during the first and second years.

*The literary and debating societies in connection with the college afford further opportunities for practice.

11. Voice Training

MR. KIDDER, MR. KENNEY, MRS. SOUTHWICK
MISS McQUESTEN, MRS. WILLARD

1. Lectures upon the Physiology and Hygiene of the voice. The relations of the vital and vocal organs; fundamental conditions of voice production; relation of voice to the nervous system.

2. Articulation. Freedom for the organs of speech; placement, accurate moulding of the elements of speech, pronunciation.

3. Technical Vocal Training. Breath control; development of resonance; placing of tones; purity; tone projection; flexibility; compass; smoothness; power, and brilliancy of tone; freedom; eradication of faults in use of voice.

4. Acoustics. The science of sounds in Language; anatomy and physiology of the vocal organs; study of Bell's Method of Visible Speech, the mechanical basis for accurate pronunciation in all languages; diacritical marks; relation of pitch to resonance, overtones; articulation.

5. Analytic study of English pronunciation and enunciation by the aid of Visible Speech. How to deal with vocal defects, peculiarities, and impediments in speech. How deaf-mutes may be taught to speak. Application of the art of Visible Speech to the pronunciation of foreign languages.

6. Expressive voice culture; voice as an interpreter of mental states; tone color and form; sympathy; beauty; relation of voice to imagination and emotion.

Of the above courses, No. 1 is given in occasional lectures during the entire course; Nos. 3 and 6 are given in practical drill work every day during the three years of the course, and once each week in special classes for instruction and individual criticism during the first, second, third and fourth years; Nos. 2 and 4 are given once a week during the first year; No. 5 once a week during the second year.

III. Literary Interpretation

MR. TRIPP, MR. KIDDER, MR. GILBERT, MRS. SOUTHWICK, MRS. BLACK, MRS. WILLARD, MRS. HICKS, MRS. WHITNEY MRS. PUFFER, MISS SMITH, MISS McQUESTEN MISS SLEIGHT

1. Lectures upon the order of development of the powers of the human mind. The principle of evolution as illustrated in the history of art; significance of the "colossal," "effective," "realistic," and "suggestive" periods in art; laws of evolution as applied to the development of the powers of the orator; methods of developing these powers pedagogically considered. Lectures upon the higher criteria of criticism.

2. Evolution of Expression. The sixteen progressive and graded steps through which the pupil may be brought to a realization of the criteria of the teacher. Study of selections from the great orators, essayists, dramatists, and poets, illustrative of these sixteen steps; the meaning of the steps and their relations and interdependence; drill work and application to the individual needs of the pupil.*

3. Prose Forms and Poetic Interpretation. Expressive study of Description and Narration; Epic and Lyric and Dramatic Poetry, with special reference to the needs of the interpreter. Drill on the ten progressive steps of advanced criteria of expression. These steps follow logically the sixteen steps of the Evolution.

4. Critical Analysis. Review of work and progress of the individual student. Personal criticism and guidance.

5. Platform Recitation for criticism.

Of these courses No. 1 is given in occasional lectures; No. 2 is given seven times a week throughout the first year; No. 3 is given once a week through the first year; four times a week during the second year, and twice a week during the third year; No. 4 once a week during the fourth year; No. 5 once a week during the four years. This course required of every regular student.

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* The methods of instruction as set forth in the graded steps of the Evolution of Expression are based upon the fundamental laws according to which the mind unfolds. With the class as an audience, the pupil is required at every step to produce positive results, and to depend for those results on his mental activity at the moment of speech. This feature of the work is fundamental, because it develops the orator's mind power; progressive, as it requires him to add something to his mind power at every step; and practical, inasmuch as his progress is constantly tested by his ability to move an audience.

IV. Platform and Dramatic Art

PRESIDENT SOUTHWICK, MR. TRIPP, MR. GILBERT
MR. BURNHAM, MRS. SOUTHWICK, MRS. BLACK
MRS. HICKS, MRS. WILLARD, MRS.
WHITNEY, MISS SMITH

1. Platform Deportment. Laws governing motion in the human body; correct sitting, standing and walking; entrance and exit; platform methods and traditions.

2. Pantomime; elementary principles; correction of defects and mannerisms in bodily expression; study of emotion in its effect upon voice and gesture, facial expression.

3. Plot, character study and interpretation of the plays of "Hamlet," "The Merchant of Venice" and "The Taming of the Shrew."

4. Dramatic study of "Romeo and Juliet" and "The Tempest." Presentation of scenes for criticism.

5. Interpretation and dramatic study of "Othello" and "Twelfth Night," with preparation and presentation of scenes from these plays for criticism.

6. Presentation of scenes from Sheridan's "Rivals," with criticism and character analysis.

7. Dramatic Art; Study of Farce, Comedy, Burlesque, Melodrama, Tragedy; plot, character, incident, denouement; the technique of the Drama; dramatic criticism; stage deportment; presentation of scenes and one act plays.

8. Practical Dramatic Training; life study; costumed pantomimes; grouping and tableaux; criticism of standard plays; make-up and costume; lighting and color scheme; stage management; rehearsals and performances.

9. Impersonation and Monologue; study and discussion of the artistic principles involved; practice.

10.* Platform Art; Public Reading; the Reader's Technique; Music in Selections; Child Impersonation; Character Delineations; Scotch Dialect; Negro Dialect; Humorous Reading; Arrangement of Programmes; Interpretative Recitals; Dramatization of Novels; Choice, Abridgement and adaption of Selections for Public Reading; Writing of Introductions; Original Work.

11. Series of Twenty-five Private and Individual Lessons in Platform Art by Members of the Faculty.

Of these courses No. 1 is given once a week during the first year; No. 3 four times a week, second year and once a week third year; No 2 once a week, second year; No. 4 five times a week third year; No. 7 once a week, third year; Nos. 5, 8 and 10 twice a week, fourth year; Nos. 6, 9 and 11 once a week, fourth year. No. 11 is not open to special students, and is available only to those holders of an Emerson College Diploma of Graduation who are candidates for the Professional and Teachers' Diploma.

The study of the dramatic is given a prominent place in the work of the Emerson College or Oratory because of its eminent value as a means of personal culture; because it cultivates the imagination, which is the mother of all art; because it broadens the sympathy, which is the inspiration of all true teaching; because it nurtures that sense of beauty which refines the character.

The development of the dramatic element and its place in education, together with its relation to character-building, are discussed, and plays are studied in their twofold relation as dramatic art and as literature. Pupils are not only given practical stage training, but as prospective teachers are taught how to produce and stage plays and entertainments of all kinds. The annual public presentation of plays provides special training and further advantages for many students.

*Course No. 10, "Platform Art," is given by a corps of distinguished specialists. All of them are widely known through their brilliant public work. Among these are artists of the very first rank.

v. Physical Training

DR. ALDEN, MRS. WILLARD, MRS. PUFFER, MISS GILMAN
MISS SLEIGHT, MISS THAYER, MISS SMITH
MISS McLAUTHLIN

1. *Anatomy. The Skeleton and its articulations; Muscular System; Applied law of muscular activity as related to Physical Training.

2. Physiology. The Circulatory System; Digestion; Nervous System; Lectures in Hygiene.

3. Lectures upon the anatomical basis for Physical culture; physiological and psychological laws to be obeyed in bodily education; physical training in its relation to health and beauty; psycho-physical culture.

4. Expressive Physical Culture. Exercises for poise, presence, and bearing, for grace and ease of manner, for the vital organs, for strengthening the centres while freeing the surfaces, for respiration, harmonic movements; marching.

5. Measurements; chest development; breathing exercises; personal hygiene. Exercises, and their effect upon the circulation of the blood and the nervous system. The Four Divisions of the Emerson Exercises in their relation to unity and expression. Ease in force; theory and practice; exercises for the vital organs.

6. Normal work.

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*In courses Nos. 1, 2 and 3 use will be made of anatomical charts, diagrams, the skeleton, manikin, blackboard drawings, and the microscope. Anatomy and physiology will essentially and definitely be related to Physical Culture.

*7 Special Kinesiology of Educational Gymnastics. Lectures, Recitations and Demonstrations on the principles and aims of Swedish Gymnastics; the study of the various classes of exercises, their mechanics and progression, their physical, physiological and psychological effects. Personal Hygiene; including health as a problem in vital economics; changes in the organism due to evolution and civilization, and the health problems arising therefrom; conditions necessary to the perfect state of the body and the activity of its various functions; causes of weakness, injury, degeneration, and disease; improvement of health and prevention of disease by hygienic means.

†8. Practice of Swedish Educational Gymnastics, including free standing and apparatus movements, with practical application of the laws of progression; gymnastic games, including basket ball; æsthetic dancing.

9. Fencing.

10. Lectures upon the Physiology of Gesture. The evolution of gesture and its philosophy; the automatic action of the nerve centres, and reflex action; relations of æsthetic physical culture to gesture; gesture and its relations to intuition; the distinction between the gesture of spontaneity and that of calculation.

11. Drill for the culture of the highest responsiveness of the nerve centres. Response to the mental concept; consciousness, affection, will, and intellect in their externalization by means of the muscles; simple forms and their combinations.

12. The Delsarte criteria of gesture. The translation of gesture at sight; bearing; dramatic attitudes; gestures and mannerisms as indices of character.

Of the above courses, No 1 is given once a week during the first year; No. 2 once a week during second year; No. 4 is given with music in the daily work of the school during the whole course; No. 5 is given twice a week during the first, and once a week during the second year; No 6, once a week during the second year; No. 7, once a week; third year; No. 8, twice a week, third and fourth years; No. 9, once a week, fourth year; No. 11, once a week, first year; No. 12, once a week, second, third and fourth years; Nos. 3 and 10 in occasional lectures during the course.

The Gymnasium Hall is fitted up with Swedish apparatus, and also with chest-weights, dumb-bells, wands, and Indian clubs, etc., all the apparatus being arranged so that the floor can be cleared in a few minutes. There are toilet-rooms, bath-rooms, and dressing-rooms supplied with lockers.

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*Although Swedish Gymnastics will form the basis of this course, the movements characteristic of other forms of physical training will be illustrated and discussed in order that the pupil may acquire an intelligent conception of the correct place of every kind of gymnastic movement in an ideal scheme of physical education. While a student is furnished with a sound knowledge, his spontaneity, individuality and personal power are cultivated.

†In this course, thorough scientific training will be given, fitting students to present the work in normal and high school gymnasiums. Physical examination records will be taken in order that exercises may be prescribed for the needs of each student. Gymnasium suits and shoes will be required; to secure uniformity these can be ordered at the college, where they will be furnished of the best texture and at cost.

VI. Language and Literature

DR. ROLFE, PRESIDENT SOUTHWICK, DEAN ROSS, MR. GRIGGS
MR. BLACK, MR. WARD, MR. TRIPP
MRS. SOUTHWICK

1 Outline History of English Language and Literature.

2. What is Literature? The early formative elements, the Celtic, Teutonic and Norman-French Contributions; Chaucer, Spenser, Milton.

3. History of the Drama. Early English dramatic forms; Liturgical Plays; Miracle Plays and Mysteries; Moralties; Elizabethan and Restoration Drama.

4. Eighteenth Century prose literature — Addison, Steele, De Foe, Swift, Johnson, Goldsmith.

5. Literary Criticism. Poetry as a fine art; elements of poetical expression; ballad and lyric poetry; Burns, Scott, Wordsworth, Shelley, Keats.

6. A literary and critical study of Goethe's "Faust."

7. Development of Lyric Poetry from fifteen hundred to eighteen hundred.

8. Study of Kipling; critical and interpretative.

9. Study of Dickens, with preparation of material for Dickens lectures, interpretative recitals and readings.

10. Browning, Tennyson, and Pre-Raphaelite Poets, with special emphasis upon the choice, arrangement, and preparation of the Reader's programmes.

11. Moral Leaders; Art and the Human Spirit; Shakespeare as Man and Artist.

12. History and Principles of English Versification, first semester. Development of the English Novel, second semester.

13. English prose composition. Weekly drills that consist of (a) the study of principles as set forth in the text-book, (b) inductive application of these principles to pictures and to selections from literature, (c) class discussion of this application with comparison of individual opinions, (d) the writing of themes or exercises embodying the points discussed, (e) correction of this work after marginal criticisms

have been made, (f) revision after criticisms of the corrections have been made; personal conferences with the teacher upon individual needs and difficulties.

14. English Prose composition. The methods used in course 13 applied to the further study of the subject.

Of the above courses, Nos. 1 and 2 are given once a week each during the first year; No. 13 twice a week, first year; Nos. 4, and 12, once a week, second year; No. 14 twice a week, second year; Nos. 5, 8, 9, once a week, third year; Nos. 3, 6, 7, 10 and 11 once a week, fourth year.

Course No. 12 consists of lectures upon "Shakespeare the Man and the Artist" by Dr. Rolfe, and of six lectures upon "Moral Leaders" by Prof. Edward Howard Griggs, and lectures of general interest by other well-known writers and speakers, open both to regular and special students and extending through the entire year.

VII. Pedagogy

Normal Training, Philosophy and Psychology

MR. WARD, MR. GRIGGS, MRS. SOUTHWICK
MRS. BLACK, MISS. SMITH

1. History of Education. Educational theories and systems from antiquity to the present day; the principal educators of each period; the influence of social and political conditions on education; educational aims and values; themes.

2. School Management. Conducting the recitation; discipline; class methods; correlation of studies; school visitation; reports and discussions; themes.

3. Normal course; practice in teaching and school management; practical class work conducted by Seniors under direction of the instructor.

4. †Psychology; Logic.

5. ††Personal Development; Character; Ethics; Manners.

Of the above courses, No. 1 is given once a week during the fourth year; No. 2, once a week during the third year; No. 3, twice a week during the third year. No. 4 is given once a week during the third year.

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† Course 4 aims at giving the student a good elementary knowledge of empirical psychology from a thoroughly modern point of view. In the exposition of the subject the natural order of psychological development is followed, the various elements of the mental process being simply described and explained; and their relation to each other and function in the formation and growth of consciousness are shown. The psychological method pursued is that advocated and made use of by such living representative psychologists as James, Royce, and others.

†† Course 5 will be given once a week during second, third and fourth years. The works of Carlyle, Emerson, Ruskin, Sir Arthur Helps and Edward Howard Griggs will be used for illustration and reference. The course is in part identical with course 11, Language and Literature.

Summer Sessions

BOSTON
FOUR WEEKS, BEGINNING JULY 11.

KNOXVILLE, TENN.
SIX WEEKS, BEGINNING JUNE 21.

PRESIDENT SOUTHWICK, MR. TRIPP, MRS. SOUTHWICK
MRS. WILLARD, MISS SMITH

THE object of the summer sessions is to give an opportunity to professors, students, and teachers in public schools to become familiar with the principles of voice culture, gesture, and analysis as taught in this college. It affords teachers of elocution an opportunity for the discussion of subjects of interest to them, while ministers and all professional students gain much in knowledge of the powerful and effective use of the voice.

Credit for work done in the summer sessions will be allowed to students who enter the regular courses of the college.

Advanced classes will be organized, and studies so arranged that those who attend during successive summers may follow progressive courses and enter upon new work from year to year.

The Boston Session will be held in the beautiful new home of the college in Chickering Hall. Boston is a Mecca for summer visitors; its places of historic interest, its libraries and museums, its literary associations, its beautiful suburbs, its refreshing sea breezes, and the varied attractions of its harbor excursions bring thousands of pilgrims from all parts of the country. Students attending the Summer Session and desiring to study music can receive instruction in the mid-summer courses arranged at the New England Conservatory of Music.

The Southern Session will be held under the auspices of the Summer School of the South at Knoxville, Tenn. Pupils will have the advantage of connection with a finely equipped summer school devoted to instruction in language, literature, the sciences, and the arts. The location of the University, 1100 feet above the sea, in the broad valley of East Tennessee, surrounded by mountains, is unsurpassed for healthfulness and inspiring scenery. The University buildings stand in the beautiful Barbara park of forty acres, shaded and grass-covered, extending over the crest and sides of a high hill on the north bank of the Tennessee river, and commanding a magnificent view.

For further information respecting the summer sessions, address the Dean.

The Saturday Course

IN addition to the regular work upon Saturdays, special classes are arranged for those who cannot attend the college on other days. The course includes training for the voice and body, the principles of reading and delivery, and methods or teaching. Work is given for clergymen, lawyers and teachers. There is also a special Children's class on Saturdays.

Evening Classes

Evening classes in Vocal and Physical Training, Reading, Oratory, Extemporaneous Speaking and Shakespeare, will be organized November 1. Courses will be progressive, and credit for work accomplished will be given members who enter the regular college course.

Teachers

EMERSON COLLEGE graduates are teaching in leading institutions in all parts of the United States and in Canada, and a number even larger are engaged in successful and remunerative private work. During the past year seventy positions in high and normal schools, seminaries, academies and colleges, have been filled by graduates of Emerson College. At least ten of these are in colleges and as many more in excellent normal schools.

The call for trained teachers in expressional English is increasing and a most gratifying answer is thus made to the higher requirements for admission and the severer work required during the course.

Instruction

Class

WHILE in music and many other studies private teaching obtains the best results, in the study of oratory many years of experience have demonstrated that much better and more rapid results are obtained in class than in private instruction. Oratory is essentially a social matter, and can never be acquired in solitude.

All the drill work of the college is given in small classes, so that, notwithstanding the size of the institution, such is the number of its instructors and class-rooms, and such is the arrangement of its courses, that each student has the benefit of as much individual attention as could be afforded by a small school of inferior equipment, and, moreover, enjoys the advantage of work with the large staff of able specialists. All have the benefit of what each is doing, and in many exercises all can engage at the same time.

Written examinations and other tests of proficiency will be given in all subjects at the end of each year, and, in most departments, during each term.

Private

Each member of the Freshman Class, however, and each member of the Graduate Class who is a candidate for a diploma, will receive, in addition to class instruction, a course of twenty-five private and individual lessons. This special and personal teaching is not extra, but is included in the tuition of the courses. Thus the students have all the advantages of both class and private instruction. Post Graduate Students will be required to give two hours per week of private instruction, and will receive from members of the Faculty twelve private lessons during the first semester, and thirteen during the second semester. No lesson lost through non-payment of the term tuition, absence, or failure to keep appointment will be made up.

Libraries

THE Emerson College has an excellent reference library. The books are carefully selected with a view to the needs of the students and the specialized work pursued.

The students have access, free of charge, to the Boston Public Library, containing over 800,000 volumes. On certain days of each week the Boston Art Museum is free. This contains a large number of rare and beautiful works of art by the great masters of sculpture and painting, and has a department of archæology and antiquities which has but few equals.

Societies

THE Emerson College Alumni Association, formed in 1889, holds annual meetings, and has already laid the foundation of a building-fund, secured the publication of the Magazine, and its members have in various ways helped to extend the influence of their Alma Mater.

The Southwick Literary Society, organized for the discussion of educational topics, the presentation of art recitals, and the promotion of helpful social relations, has had many years of useful existence. Through the efforts of this organization the College Library has been established.

One of the strong influences of the college is the Young Women's Christian Association. The object of this Association is to develop Christian character and to accomplish active Christian work. Devotional meetings are held on Friday at 2 P. M. each week at the college. Prominent pastors and other religious workers occasionally speak at these meetings; there is also an opportunity to hear good music. The Association gladly welcomes all new students and wishes to be of service to each.

Recitals*

RECITALS are held regularly every week during the entire course, the students of all classes reciting from their repertoire before their classmates. This work is in charge of the Faculty, and is designed to test the progress of the student in the regular class-work and to afford additional opportunities for platform practice. The Senior and Post-Graduate classes give their recitals in Chickering Hall before audiences of five hundred or more. In these public performances they gain confidence in themselves, and actual experience in appearing before, and entertaining large gatherings.

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*A catalogue of selections for recitation may be obtained by writing to Students' Supply Department, Emerson College of Oratory, Boston.

The Emerson College Magazine

THE Emerson College Magazine is issued by the Magazine Association. Its general purpose is to raise the standard of instruction in oratory throughout the country by bringing it into line with the most approved pedagogical methods. It also aims to elevate the literary character of the reading-platform, so that recitals shall become recognized as a vital interpretation of our best English and American authors. It publishes contributions from teachers, authors, graduates and friends of the institution; criticisms of standard and current literature, especially that suitable for platform work; and news of interest in and about the college. Seven numbers are issued during each scholastic year.

Readers and Lecturers

GRADUATES are very prominent before the public as readers and lecturers. At least fifty, during the last season, have been given leading places in the companies under the management of the entertainment bureaus of this and other large cities.

Managers of Lyceums, concerts and lectures, may secure the services of readers on application to the Dean.

The various literary societies in connection with the college, together with the constant demand for readers in the city and vicinity, give opportunities for practice to properly qualified students.

Requirements for Admission

APPLICANTS for admission to the college are required to present two or more testimonials of good moral character from persons of recognized standing. Applicants for the regular course must have had a high-school course or its equivalent before being graded as regular members of the graduating classes. They must present certificates of scholarship and standing from the schools most recently attended. In cases where the certificate is not presented, or is not conclusive evidence that the candidate has attained the standard prescribed, an entrance examination will be required.

Should the applicant be unable to present the required certificate or to pass a satisfactory examination, he may, nevertheless, at the discretion of the officers of the college, be admitted to the regular classes as a probationary student, on the condition that his deficiencies be made up by extra study. In this case he may continue in the work of the class during the first year of the course, if for physical or other sufficient reasons his progress in the work of making up deficiencies has been unavoidably delayed. Under no circumstances, however, will a student whose entrance requirements have not been made up be permitted to receive a diploma.

Deficiencies in preparatory work may be made up under skilled instructors at reasonable rates, while the student is pursuing the regular courses of the college.

Advanced Standing

Graduates of colleges of recognized standing may be given credit for work previously accomplished, and thus be enabled to complete the work of the three years in less time.

Graduates of other schools of expression, and students who have pursued advanced courses in oratory and elocution, may

also apply for advanced standing. In every instance the applicant is required to present credentials covering the work for which credit is asked, and may be required to submit to an examination before a committee of the Faculty.

Special Students

Applicants who, instead of taking the regular prescribed course for graduation, desire to pursue elective studies as "special students" will be required to give evidence satisfactory to the Faculty that they are qualified to sustain themselves in the classes which they desire to enter, and that they have attained a grade of scholarship equal to the average standing of the regular students in those classes. No diploma or certificate will be given to any student who has not completed the required amount of work prescribed by the college. Special students are under the charge of a committee of the Faculty, and are subject to all the regulations of the college.

Diplomas

STUDENTS who have completed the full course of three years, embracing the studies of the seven groups, including a minimum of two thousand periods, and have passed satisfactory examinations, will receive the Diploma of Graduation.

All graduates of the Emerson College of Oratory who become members of the Post Graduate Class, and who complete a minimum of five hundred periods of required and elective work and pass satisfactory examinations, will receive a Professional and Teacher's Diploma.

Regulations

THE regulations are few and fundamental. A definite educational purpose on the part of all students is assumed. The college traditions stand for moral responsibility and earnest co-operation. No student will be received who fails to submit satisfactory letters certifying to his moral character. Any student who neglects the work of his class, or shows that he has no proper appreciation of his opportunities, or whose presence and influence are harmful to the institution, may be excluded at any time from the work of the college. In case of required withdrawal, no money will be refunded.

Both regular and special students are under charge of a Committee of the Faculty. Each student is under the particular supervision of a member of this Committee, who acts as his adviser. All students while pursuing courses at the institution are required to comply with such fundamental rules for their government as may be prescribed by the Officers of Supervision.

Every Freshman and special student, upon entering, is required to register, and is placed under the special charge of a Committee of the Faculty, each member of which acts as Adviser to a certain portion of the class. Each special student is required to submit his choice of studies to his Adviser, under whose general supervision his work is to be carried on.

After registration, which is required of *all* students at the beginning of each scholastic year, each student must submit his registration slip to the Treasurer and pay his tuition, or give satisfactory security for the payment of his term dues. He will then receive a card admitting him to a given course. Students will not receive instruction until they have secured these cards. Tuition paid for instruction, which a student, because of illness, has not received, will stand to the credit of said student until he is able to return and re-enter the classes. No money will be refunded except in cases of twelve months' illness.

Conferences between the Dean and representatives chosen by the several classes will be arranged each term, in order that matters of interest to the classes may be

brought formally or informally before the officers of the college for consideration, and the heartiest co-operation secured between the student body and the Faculty.

General examinations of all pupils are held at the end of each half-year by members of the Faculty in each department. A careful record of the progress of each pupil is kept, and, together with the examinations, determines the standing of the pupil for promotion or graduation.

Presence at morning chapel exercises is required of all students in the regular course.

Students are required to be prompt and regular in their attendance upon all classes in the courses upon which they have entered. Absence from class must be satisfactorily explained to the teacher in charge. A record of attendance will be kept, and lost lessons must be made up. It is hoped that parents and guardians will concur with the Faculty in their opinion of the inexpediency of granting leave of absence except for extraordinary reasons.

All matters of college business must be arranged at the office and not with teachers.

No regular students are permitted to take work in or visit classes in advance of those in which they are graded.

Students who desire medical advice should apply at the office where they will be directed to reliable doctors for consultation.

Patrons and friends of the school are cordially welcomed. They must register at the office, however, before being admitted into the classes. Students are not permitted to take visitors into classes and recitations, but are required in all cases to introduce them at the office, whence they will be conducted to classes, and be shown every courtesy.

Cost of Instruction

THE scholastic year is divided into two semesters of fifteen weeks each.

For each semester of attendance during the Three Years' course,	$75
For each semester of attendance during the Graduate course,	50
For pupils on Saturdays only, during the year,	40
Children's class,	25
Course of twenty lessons in evening class,	10
Diploma and graduation fee,	5
Entrance examination fee,	2
Physical examination fee, (for Senior Gymnasium course),	2
*Matriculation fee, including subscription to the College Magazine and admission to general lectures, and to the annual course of evening recitals by leading platform artists,	3

Tuition must be paid in advance. Students are not allowed to remain in classes when term bills are not paid promptly.

No member of the college may receive any private instruction unless his term bills have been paid. Weekly private lessons lost through delay in the payment of tuition, sickness or absence of the pupil will not be made up.

Post Graduate students will be required to give two hours per week of private instruction, and will receive from members of the Faculty twelve private lessons during the first semester, and thirteen during the second semester. No lesson lost through non-payment of the term tuition, absence, or failure to keep appointment will be made up.

There are no fees but those mentioned in "Cost of Instruction." All books and stationery may be purchased at the college.

*Matriculation is required of all students, regular and special.

Cost of Living

College Residences

A NUMBER of private houses have been secured and furnished as homes for the students. Although not under the business control of Emerson College they are ably supervised by directors in sympathy with the college. The object is to give the students the protection of a college dormitory, together with a home atmosphere and the service of a first-class boarding-house. Chaperones reside at each house, and, by special arrangement by parents, attendance upon young girls may be secured at any time. The social advantages of the college residences add much to the enjoyment of the students during their stay in Boston, and it is the effort of the management to make these residences as home-like as possible, and to bring the students and the college in closer touch.

Students who have had rooms assigned to them, may, if they desire, be met at the station and conducted directly to the college residences.

Special arrangements have been made with the Armstrong Transfer company to take charge of baggage and secure carriages for our students upon their arrival. Their agents may be found in all stations.

The chief annual expenses of an undergraduate student, not residing at home, will be about as follows: —

For tuition,	$150
Room and board,	$150 to 350
Textbooks, stationery, etc.,	$15

Location

THE college is located at the new Chickering Hall, one of the handsomest and best appointed of Boston's new buildings. Situated on Huntington Avenue, near the corner of Massachusetts Avenue, it is easily accessible from all railroads leading into the city, and cars to all points pass close to its doors. Within five minutes' walk of the Fens, the Public Library and the new Museum of Fine Arts, and close beside the new Opera House, the new Symphony Hall and the beautiful new hall of the Horticultural Society, the college home is in the artistic and literary centre of Boston.

The college opens each morning, during five days of every week in the scholastic year, at 9 A.M.

The Dean will be at the office of the College between 2 P.M. and 3 P.M. every day, beginning September 15.

For circular or further information, address

HARRY SEYMOUR ROSS, Dean.

CALENDAR
For 1910 and 1911

Registration Day

Monday, Sept. 26, 1910.

First Semester

Opens Tuesday, Sept. 27, 1910; Autumn Recess, Nov. 24 to Nov. 29, 1910; Winter Recess, Dec. 17, 1910 to Jan. 3, 1911; Mid-Year Examinations, Jan. 17-21, 1911; First Semester closes Jan. 21, 1911.

Second Semester

Opens Tuesday, Jan. 24, 1911; Spring Recess, March 4, 1911 to March 14, 1911; Final Examinations, May 2-6, 1911; Second Semester closes May 12, 1911.

Summer Session

At Boston, Mass., opens July 11, 1910, closes Aug. 5, 1910.
At Knoxville, Tenn., opens June 21, 1910, closes July 29, 1910.

Students for 1909-1910

POST GRADUATE-CLASS

Barnes, Elizabeth Maria
Illinois

Bean, Helen Mary
New Hampshire

Bean, Mary S.
Kansas

Bitler, Susan Grace
Ohio

Blodgett, Ruth L.
Georgia

Carpenter, Bertha Eleanor
New York

Clark, Mildred L.
Rhode Island

Cook, Luella Victoria
New York

Farron, Minnie Area
Connecticut

Foss, Elisabeth
Massachusetts

Hamlin, Alice May
Maine

Jencks, Mabel Victoria
Illinois

MacIntyre, Lizzie Annette
Ontario

McNally, Agnes Geraldine
Massachusetts

Mann, Anna
New York

Marshall, Edith Helen
Massachusetts

Muzzy, Bertha Leona
Massachusetts

Rogers, Mary E.
New York

Ross, Grace A.
Ohio

Stillman, Lila Belle
Pennsylvania

Swartwood, E. Rebecca
New York

Thomas, Daisy M.
Massachusetts

Thomson, Sylphie Walton-Byron
New York

Tomlinson, Ethel Maud
New York

Wainwright, Lucinda V.
New Jersey

Williams, Maude J.
Vermont

Wright, Berenice E.
Illinois

Zura, Rosella
Rhode Island

SENIOR CLASS

Adams, Ruth Viola
Connecticut

Allen, Mrs. Addie Jane
New York

Austen, Ethel Lillian
New York

Bitler, Vashti Cecillea
Kansas

Brooks, Dealsy Ione
California

Brown, Kathleen Banks
Pennsylvania

Bruggeman, Alma M.
Pennsylvania

Cady, Beulah Diantha
New York

Carter, Wilhelmina Ewing
Tennessee

Chesney, Janet Richardson
Connecticut

Christensen, Rhoda Irene
Minnesota

Cleary, Anna Alice
New York

Clogston, Bertha Leonora
Vermont

Comly, Gertrude Newbold
New York

Davidson, Alice Jessenia
Maine

Dobson, Sara King
New Brunswick

Eells, Stella Harriet
Illinois

Ferguson, Ruby Page
Iowa

Fiske, Bertha Whitehead
Connecticut

Garrett, Minabel
New York

Geiple, Grace Alleine
Pennsylvania

Goldsmith, Emma Bull
New York

Hodgdon, Christine F.
Massachusetts

Hubbell, Gertrude
New York

Jackson, Charles
New Jersey

Jones, Edith Linley
Minnesota

Kinne, Helen Marjorie
New York

Kress, Leona Louise
New York

Means, Edna May
Iowa

Merrell, Irene Elizabeth
Connecticut

Morgan, Sara Jane
New Hampshire

Morse, Ruth Inez
Vermont

Munro, Nellie Felter
New York

Newbury, Georgia Maud
Washington

O'Brien, Emma Florence
Ontario

Patterson, Adelaide
New York

Petty, Veroqua Sheldon
New York

Phillips, Edna Mae
Texas

Rieed, Nathaniel Edward
Texas

Rudisill, Alice Mae
Pennsylvania

Ryan, Katherine Gertrude
New York

Sandiford, Alice
Massachusetts

Smith, Elma
California

Smith, Ida Faye
Indiana

Staufft, Pocahontas M.
Pennsylvania

Story, Eunice Fay
Massachusetts

Stowell, Claire Louise
New York

Taylor, Walter Perkins
Massachusetts

Thomas, Edna High
Alabama

Thomas, Elizah M.
Illinois

Towne, Hugh William
New Hampshire

Tubbs, Erma S.
Pennsylvania

Wade, Pauline A.
Pennsylvania

Wadlington, Delle B.
Kentucky

Weatherspoon, Edna Mills
Nova Scotia

Weaver, Marguerite Virginia
Alabama

Weir, Grace Martyn
Pennsylvania

Woodbury, Fanny Elizabeth
New Hampshire

Wright, Ina Mary
New Jersey

Zilhaver, Ethelyn Sophia
Pennsylvania

JUNIOR CLASS

Albertson, Marguerite Ray
New Jersey

Andrew, Keturah Ruth
Massachusetts

Appleby, Esther
New York

Barnum, Ruth Cleveland
Pennsylvania

Berry, Lucile
New Jersey

Bartlett, Alice Maud
Maine

Beil, Lois Annabel
Washington

Best, Alice Flora
North Carolina

Brown, Jessie Louise
Massachusetts

Bucklin, Esther H.
New York

Bushnell, Meda Mae
Michigan

Cameron, Victoria Maxwell
Massachusetts

Cash, Evelyn Foster
Michigan

Churchill, Eva Hammond
Massachusetts

Conant, Alice E.
New Jersey

Crandall, Luzerne Westcott
New York

Edwards, Mary Angelo
Wisconsin

Greene, May Emma
Massachusetts

Haile, Virginia
Virginia

Ham, Grace Chesley
New Hampshire

Henry, Estelle Katherine
Ohio

Howes, Annie Azubah
Massachusetts

Knapp, Gertrude Emerson
Massachusetts

Knox, Sarah T.
New Hampshire

Loverin, Grace Belle
New Hampshire

Lyon, Josephine W.
New York

McCarthy, Margaret Mary
Wisconsin

MacKenzie, Laura V.
Pennsylvania

McLane, Sheila Belle
Massachusetts

Martin, William Murrey Donald
Connecticut

Neahr, Marie Elizabeth
New York

Newton, Edith S.
Connecticut

Pelletier, Lura Irene
North Carolina

Pomeroy, Eleanor Wilbur
Maine

Powers, Elizabeth B.
New York

Pugh, Zula Belle
Ohio

Randall, Mabel Claire
Massachusetts

Randall, Madeline Isabel
Vermont

Rice, Allie Haley
Tennessee

Rich, Annabelle
Pennsylvania

Richter, Violet Alice Hildegarde
Massachusetts

Robinson, Ruth Ida
New York

Rodger, Helen Elizabeth
New York

Saegusa, Iku
Japan

Simpson, Henrietta M.
Massachusetts

Smiley, Faye
New York

Smith, Laura Warren
Massachusetts

Smith, Maude M.
Pennsylvania

Speakman, Frances A.
Illinois

Symonds, Helen W.
Massachusetts

Tucker, Myrtice Annah
Rhode Island

Webster, Marion G.
New Hampshire

Weems, Jessie Maynord
Illinois

Whitesel, Wintie Bowman
Virginia

Wilcox, Estella Orissa
New Hampshire

Wiley, Bertha M.
Ohio

FRESHMAN CLASS

Allen, Loraine Anderson
Massachusetts

Bailey, Mrs. Charles Wesley
Tennessee

Ball, Abbie A.
Quebec

Banghart, Inez M.
Iowa

Batchelor, Beulah
New York

Bell, Alfaretta G.
New York

Bent, Winifred Hamilton
Massachusetts

Brown, Minna O.
Texas

Burke, Nellie Charlott
Washington

Button, Victor David
Iowa

Clark, Olive B.
North Dakota

Clifford, Beatrice
Massachusetts

Clough, Margaret Robinson
Massachusetts

Colby, Marian Louise
Connecticut

Conlon, Alecia E.
Ontario

Davidson, Margaret Adair
Washington

Dixon, Frederick R.
Connecticut

Eastman, Ella Follansby
New Hampshire

Freeman, Arminella de Blois
Massachusetts

Gibbs, Lizzie Southworth
Massachusetts

Gilkey, Edna Mae
Pennsylvania

Goss, Emile Rounsevel
Vermont

Hackett, May Teresa
Rhode Island

Hamilton, Mildred Ethelyn
Massachusetts

Harris, Hilda M.
New Jersey

Harris, Ivy Mae
New York

Hartigan, Lillian Rose
Massachusetts

Hodges, Eleanor Howe
New York

Howendobler, Sybil Lourana
Oklahama

Jacobs, Vivien Antoinette
Massachusetts

Keck, Anna May
New York

Kerr, Edna Lois
Illinois

King, Leah
New Jersey

Koester, Christine M.
Washington

Krantz, Julia Ellen Elizabeth
Maryland

Lahman, Mary Alora
Illinois

Leadbitter, Mildred Louise
Maine

Leland, Sylvia A.
Maine

Libbey, Ruth Ardelia
Massachusetts

McKown, Lenella Baker
Maine

Maps, Emily Lauretta
New Jersey

Martin, Alla May
Illinois

Michalosky, Bertha Berman
Pennsylvania

Oelkers, Evelyn Catherine
New York

Phelan, Florence E.
New York

Pinney, Eugenie M.
Vermont

Pulver, Alice M.
New York

Rae, Elizabeth Janet
South Dakota

Riorden, Frances G.
New York

Roane, Ruth Rosalind
Massachusetts.

Safford, Mrs. Mary W.
Massachusetts

Sibley, Edna Ruby
Massachusetts

Smith, Elizabeth C. J.
New York

Stark, James Harrison
Ohio

Stevens, Ione V.
Michigan

Sullivan, Mary Magdalen
Rhode Island

Tucker, Marian L.
Massachusetts

Walker, A. Lillian
Maine

Walrath, Mary Edgarita
New York

Welsh, Jean Carlyle
New Hampshire

SPECIAL STUDENTS

Ashton, Mrs. Grace E.
Massachusetts

Ashton, Ruth E.
Massachusetts

Bartlett, Lilla
Massachusetts

Berry, Gladys
Massachusetts

Broadway, Olivette
Louisiana

Burke, George Willie
Massachusetts

Camden, Lucile
Massachusetts

Carscallen, Anita Aileen
Ontario

Chamberlin, Harry D.
Massachusetts

Clark, Grace C.
Massachusetts

Cobb, Ruth Draper
Massachusetts

Fiel, George Albert
Massachusetts

Frank, Isabel
Massachusetts

Harthorn, Annie Alice
Maine

Hobbs, Helen E.
Kansas

Hudson, Jessie E.
Washington

Kendrick, Bradford T.
Massachusetts

Lang, Stephen C.
Massachusetts

McIlrath, William R.
Illinois

McNally, Orrissa E.
Massachusetts

Nelson, Helena
Massachusetts

Richards, Caroline
Massachusetts

Strong, Susan Sturgis
New York

Thompson, Chester E.
Maine

Weir, Frances
Massachusetts

Whitaker, Josephine Wood
Massachusetts

Whitsey, Charles Henry
Ohio

Young, Cassye A.
Virginia

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SATURDAY STUDENTS

Ashton, Grace Amelia
Massachusetts

Bassett, Inez W.
Massachusetts

Butler, Alice
Massachusetts

Foster, James P.
Massachusetts

Hutchinson, Myrtie May
Massachusetts

Moore, Jeanette
Massachusetts

Murdock, Rita A.
Massachusetts

Murdock, Rose E.
Massachusetts

O'Connell, Regina Josephine
Massachusetts

Preston, Richard Greeley
Massachusetts

Reynolds, Lucile De
Massachusetts

Sellek, Rosalie Sybil
Massachusetts

Thomas, Marian M.
Massachusetts

Thomson, Edward Wright
Massachusetts

Tupper, Louise Etta
Massachusetts

Warley Ethel
Massachusetts

Wilkins, Helen E.
Massachusetts

EVENING CLASS

Benbury, Ethel A.
Massachusetts

Brierly, Anne C.
Massachusetts

Bryden, Mae
Massachusetts

Bussler, Edna
Massachusetts

Campbell, Lela Pearl
Massachusetts

Coates, Dora Evelyn
Massachusetts

Coates, M. Frances
Massachusetts

Cody, Mary A.
Massachusetts

Dexter, Jonathan L.
Massachusetts

Dubur, Agnes T.
Massachusetts

Durstan, Charlotte A.
Massachusetts

Edwards, Mary Angello
Wisconsin

Freeman, Mary
Maine

Hastings, Leslie
Massachusetts

Larrabee, Emma D.
Massachusetts

McEvoy, Winifred C.
Massachusetts

Mason, Sydney R.
Massachusetts

Murray, Marguerite A.
Massachusetts

Plantinga, Albert O.
Massachusetts

Prendergast, Della B.
Massachusetts

Snow, Alice Elizabeth
Massachusetts

Spenser, Lillian L.
Massachusetts

Tyer, Henry G.
Massachusetts

White, Mrs. Elizabeth A.
Massachusetts

SUMMER SCHOOLS

1909

Acre, Luella
Tennessee

Archer, Mrs. Hattie J.
Georgia

Arnwine, Mae B.
Tennessee

Bailey, Mrs. Chas. W.
Tennessee

Ball, Abbie A.
Quebec

Banghart, Inez M.
Iowa

Baughn, Irma K.
Georgia

Beasley, M. E. Blanch
Tennessee

Bell, William M.
Tennessee

Best, Mrs. Mary J.
Georgia

Birdsall, Webster Jennings
New York

Black, Ethel
Georgia

Bowie, Anna M.
Tennessee

Brock, Mrs. Lulie Clay
Kentucky

Burns, Mary Esther
Pennsylvania

Calleway, Anna Bell
Tennessee

Clement, Alice Wilson
Massachusetts

Cobb, Lucile M.
Alabama

Coleman, Sarah Wortham
Virginia
Cudahy, Marie F.
Massachusetts
Dalby, Opie D.
Tennessee
Davis, Maude
Georgia
Dawson, Ruth
Tennessee
Deitz, Raymond C.
New York
Douglas, Mamie
Tennessee
Dyson, Clara V.
Maryland
Edwards, Carrie Belle
Georgia
Estes, Josephine E.
Massachusetts
Fain, Annie
Tennessee
Farley, Mary
Florida
Farmer, Belle
Georgia
Ferguson, Ellen Murray
Kansas
Foglesong, Mrs. Laura T.
Tennessee
Gardner, A.
Maine
Ghormley, Gussie
Tennessee
Goddard, Annette M.
Maine
Goss, Eva Gordan
Georgia
Graham, Margie
Kentucky
Gregory, Mabel
Tennessee
Hawkes, Annie Kate
Georgia
Holmes, Samuel Foss
Massachusetts
Howard, Mrs. S. F.
Tennessee
Hunter, Annie J.
Tennessee
Irvine, Annie Lewis
North Carolina
Israeli, Phineas
Massachusetts
Jackson, Mrs. M. J.
Tennessee
Johnson, Harriet A.
New York
Johnson, Lena Florence
Virginia
Johnston, Camilla
Tennessee
Kirk, Adele M.
Alabama
Knight, Butler Lucile
Texas
Latkin, Annie
Arkansas
McClellan, Mary
Kentucky
McClure, Mrs. W. W.
Tennessee
McGehee, Annie
Alabama
McNutt, Irene
Tennessee

Major, W. W.
Tennessee

Markey, Pearle
Tennessee

May, Max J.
Massachusetts

Mayo, Maxey
Georgia

Middleton, L. Maud
Tennessee

Murray, Mary
Kentucky

Nash, Stevonia E.
Alabama

Neville, Annie
Tennessee

Patient, Louise
Arkansas

Proctor, Jo
Missouri

Proctor, Pearl Carolyn
Tennessee

Rawls, Maggie Mae
Georgia

Reeve, Florence Alice
Ohio

Rosamon, Mrs. Anna
Tennessee

Rose, Mrs. W. C.
Tennessee

Rothe, Miss B. E.
Tennessee

Rowe, Mildred
New York

Seay, Mrs. Mary A.
Alabama

Shelp, Blanche Baird
New York

Shugart, Mamie
Alabama

Smiser, Bessie M.
Kentucky

Sparks, G. M.
Georgia

Stewart, Della
Alabama

Taylor, Miss Ollie
Texas

Thomas, Margaret T.
Kentucky

Tinsley, Lois
Georgia

Tomlinson, Rachel
Alabama

Trent, Annie
Tennessee

Tuggle, Martha
Tennessee

Walker, Pearle Anna
Illinois

Ward, Marguerite Rhodacella
Massachusetts

Washbury, Genievieve
Minnesota

Watt, Sarah B.
Tennessee

Wilkins, J. M.
Mississippi

Williams, Emma Moore
Mississippi

Yates, Iola
Massachusetts

Alumni Association

Officers

Charles W. Kidder, '89, President

Mary L. Sherman, '93, Vice-President

Priscilla C. Puffer, '98, Secretary-Treasurer

EXECUTIVE COMMITTEE

Phineas P. Field, '83
Jessie E. Southwick, '85
Minnie Tapley Miller, '87
Lilia E. Smith, '89
Walter B. Tripp, '89
Maud Gatchell Hicks, '93
Edith Whitmore, '93
Charles W. Paul, '97
Theresa Kidder, '98
Stella Ripley McKenzie, '02
Helena Richardson, '03
Edwin Morse Whitney, '02
Anna E. Marmein, '06

ASSOCIATION meetings, with reception and banquet, are held in Boston each year in connection with the graduation exercises. The date, for 1911, will be May 11.

Alumni meetings are held frequently at the college, and members of the association are invited to visit regular classes which may be in session before the hour of the meeting.

It is desired that information concerning past members of the college be sent to the Registrar of the Emerson College. Graduates and former students are requested to send him immediate notification of any change of address. A copy of the Annual Catalogue will be sent to any addresses furnished for this purpose.

CHARLES WINSLOW KIDDER, Registrar,
Emerson College of Oratory.

List of Text Books Used in the College.*

FRESHMAN YEAR.

Masterpieces of British Literature. (Houghton, Mifflin & Co.) Price $1.00
Expressive Voice Culture. Jessie Eldridge Southwick. Price $ .75
An Outline of Vocal Physiology and Bell's "Visible Speech." Charles W. Kidder. (Published by Author). Price $ .60
A Student's History of English Literature. W. E. Simonds. (Houghton, Mifflin & Co.) Price $1.25
Composition and Rhetoric. Kavana and Beatty. Price $1.00
Evolution of Expression. Charles W. Emerson. Four Volumes. Each $ .50
Quentin Durward. Charlotte M. Yonge. (Ginn & Co.) Price $ .50
Physical Culture. Charles W. Emerson. Price $2.00
Julius Cæsar, Shakespeare. Edited by William J. Rolfe. Price $ .55

JUNIOR YEAR.

The Theory of Sound in its Relation to Music. Blaserna. (D. Appleton & Co.) Price $1.50
An Outline of Vocal Physiology and "Bell's Visible Speech." Charles W. Kidder. Price $ .75
Evangeline, Longfellow. (Houghton, Mifflin & Co.) Price paper $0.15, cloth $0.25
Forms of English Poetry. Charles F. Johnson. (American Book Co.) Price $1.00
Composition and Rhetoric. Kavana and Beatty. Price $1.00
The Lady of the Lake. Scott. (Edited by William J. Rolfe). Price paper $0.30, cloth $0.75
Golden Treasury of Songs and Lyrics. F. T. Palgrave. (Macmillan & Co.) Price $ .25
Les Miserables. Victor Hugo. Edited by Sara E. Wiltse. (Ginn & Co.) Price $ .90
Aucassin and Nicolette. (Thomas B. Mosher). Price $ .25
Macbeth, Shakespeare. Edited by William J. Rolfe. Price $ .55
Hamlet, Shakespeare. Edited by William J. Rolfe. Price $ .55
The Taming of the Shrew, Shakespeare. Edited by William J. Rolfe. Price $ .55

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*A Catalogue of selections for recitation may be obtained by writing to Student's Supply Department, Emerson College of Oratory, Boston.

N. B.—Publishers or series in brackets ( ); authors' names except very prominent ones (Carlyle, Ruskin, etc.) with initials of full name.

SENIOR YEAR.

The Function of Criticism. Matthew Arnold. and **Essay on Style.** Walter Pater. (Macmillan & Co.)	Price $ .70
Old English Ballads. Gummere. (Ginn & Co.)	Price $ .80
Keats's Poems. Edited by Arlo Bates. (Ginn & Co.)	Price $ .70
Hamlet, Shakespeare. Edited by William J. Rolfe.	Price $ .55
As You Like It, Shakespeare. Edited by William J. Rolfe.	Price $ .55
Enoch Arden. Tennyson. (Riverside Literature Series.)	Price $ .15
Talks on Psychology and Life's Ideals. Wm. James. (Henry Holt & Co.)	Price $1.50
Sartor Resartus. Carlyle. (Temple Classic Edition.)	Price $ .55
Sesame and Lilies. Ruskin. (Archway Book store)	Price $ .15
Parliamentary Manual. Hollister.	Price $ .50
Elements of Psychology. Thorndike.	Price $1.50

POST-GRADUATE YEAR.

Heroes and Hero Worship. Carlyle. Any complete edition.	
Golden Treasury of Songs and Lyrics. F. T. Palgrave. Macmillan & Co.)	Price $ .25
Othello, Shakespeare. Edited by William Rolfe.	Price $ .55
Twelfth Night, Shakespeare. Edited by William J. Rolfe.	Price $ .55
Browning. "Camberwell Edition," Vols. I & IV. (T. Y. Crowell & Co.)	Each $ .55
Tennyson. "Cambridge Edition." (Houghton, Mifflin & Co.)	Price $1.50
Rossetti. " Astor Edition."	Price $ .35
Shakespeare and his Predecessors. J. A. Symonds.	Price $2.00
Faust, Goethe, translated by Bayard Taylor. (Houghton, Mifflin & Co.)	Price $2.50
Selections from DeQuincey. M. H. Turk. (Athenæum Press Series.) (Ginn & Co.)	Price $ .75
Nature, Lectures and Addresses. Emerson. (Cambridge Classics.) (Houghton, Mifflin & Co.)	Price $1.00
Sartor Resartus. Edited by MacMechan. (Athenæum Press Series.) (Ginn & Co.)	Price $ .80
The Voice and Spiritual Education. Hiram Corson. (Macmillan & Co.)	Price $ .60
The Aims of Literary Study. Hiram Corson. (Macmillan & Co.)	Price $ .60

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